

Wagner Miss M. L.

1691

Rochester N.Y.  
Nov 17/79.

Nov 18/79

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Encloses \$1. for Photo  
of Borden,

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✓

Recd Hack d.  
Nov. 18

1691

Rochester N.Y.

Nov. 17<sup>th</sup> 79

The Curator of the Corcoran Art Gallery, will find enclosed, one dollar, for which he will please, <sup>Send</sup> to M. Louise Wagner 79 "Reynolds Arcade" Rochester N.Y. One large photographic copy, of the Painting of "Charlotte Corday" by mail.

M. L. Wagner

French

1692.

W. M. R. <sup>Secty.</sup>

Chicago Acady of F. A.

Nov 17-18. 1879

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With regard to Photos  
sent him for Acady of  
Fine Arts.

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✓

Recd. Nov. 21

1692

# The Chicago Academy of Fine Arts.

S. W. COR. STATE AND MONROE STS.

(ELEVATOR ON MONROE STREET.)

GEO. ARMOUR, President.

E. W. BLATCHFORD, Vice-President.

L. J. GAGE, Treasurer.

W. M. R. FRENCH, Secretary.

## TEACHERS IN ART SCHOOL

H. F. Spread,  
J. C. Earle, { Professors of Drawing and Painting.

J. H. Vanderpoel, Assistant Teacher of Drawing.  
N. H. Carpenter, Instructor in Perspective.

Chicago, Nov. 18 1879

W<sup>m</sup> MacLeod, Esq -  
Dear Sir:

I wrote you about  
photographs yesterday or day before.  
Our Pres<sup>t</sup>, Mr. Armour, requests  
me to accumulate information about  
fine art buildings. Is there  
a plan published of the Corcoran  
Gallery, and a statement of cost, &c?  
If so, will you please send me a  
copy, with changes if any.

I hope our people may build.

Yours very truly

W. M. R. French -  
Secy.

(Rev'd Nov. 21)

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Chicago, Nov. 17 1879

Dear MacLeod, Esq-

Dear Sir -

I acknowledge a few days ago the transfer of the photographs from the old institution to the new.

I observe with pleasure your article on the Barge scenes in the new American Art Review.

I have framed a few of the photographs; and am about to have the rest bound in book form accessible to our students. It occurs to me that by this time you may have additional photographs of new works which you can add to our collection. If so I will

Send you an accurate list of  
what we have, so as not to du-  
plicate. I want to make a  
handsome volume of them, and  
should be glad to have all which  
it is the rules of the Gallery per-  
mit to be given to either institution.

Yours very truly

W. M. R. French  
Secretary.

Hayes Webb C.

1693

Nov 21 /79.

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Order for Brown's  
Portrait of the President

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✓

EXECUTIVE MANSION,  
WASHINGTON.

21 Nov 1879

Dr McLeod.

Please deliver to  
A. P. McElroy the portrait  
of the President painted by  
Mr Brown.

Very Respectfully  
Webb C. Hayes

McC Menamin.  
D.

1694

Nov 22. 1879,

---

Proposal for Pedestals  
for the Niches.

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✓

Washington DC Nov 22, 1879

To Building Committee of  
Corcoran Gallery of Art

Gentlemen

I will furnish and set four  
pedestals, as per sketch furnished by Mr. Wm McLeod  
<sup>Curator</sup> ~~secretary~~ of above Committee, in niches in front of Gallery  
of Art of either Conn. or Humblestown brown stone  
for the sum of two hundred and twenty dollars (\$220<sup>00</sup>)

I will set two (2) marble figures on pedestals for  
for thirty dollars (\$30<sup>00</sup>) provided then can be set  
when derrick is in position for setting pedestals.

Yours respectfully

D.W. Meumann

Cor 1st and Penna ave S.C.

Hertford J. R.

1695.

Nov. 20. 1879,

Nov 22/79,

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Solicits an order for his  
Nephew to make a statue  
for the C. G. A. from \$3 000.000  
macerated paper money,  
price \$ 500.

---

✓

Jack Nov 22

1695

Cash Room Treasury Dept.  
Nov 20, 1879

To the Trustees  
Corcoran Art Gallery.

Gentlemen:

On the 17<sup>th</sup> inst. I wrote to Mr. Corcoran & acquainted him with a talent & privilege my nephew has to make ornaments out of Paper money redeemed & macerated by the U.S. Government, & called his attention to the fact that a figure representing the Muse of Art made out of \$3,000,000. could be produced & that it would add greatly to the attractiveness of the Gallery. To day I received a reply from Mr. Corcoran through Mr. Hyde directing me to communicate with the Trustees of the Gallery by whom selection & purchases are made.

I therefore desire to state that if it is the pleasure of the Trustees to have such a work of art out of this material which when finished resembles Gray stone of a delicate shade & produces a good effect, my nephew J. Wolston Westford could complete one

in three months time & would only ask as compensation for his labor \$500. including a suitable bracket for it to stand on made of same material.

The figure would stand about two feet six inches high, partially draped; a wreath of Laurel crowning her head; in her left hand a pallet of brushes & in her right hand she would hold a brush.

Hopeing favorable consideration will be given the above proposition, I am,

Very respectfully  
J. H. Hertford

Henderson  
M. F.

1696

St. Louis

Nov 18/79

from C.  
Nov 24/79,

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About paintings by,  
M<sup>r</sup> Meeker.

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✓



St. Louis, Mo. Nov. 18/79

Recd. 15 Nov. 24 AM 1896

Mr. Cincorau.

Dear Sir:

Having  
watched the progress of your art  
gallery with much interest, and  
having noticed with particular  
pleasure your inclination to  
encourage artists of our own  
country, I take the liberty to  
invite calling your attention to  
one of our Western Artists. He  
is little known on the East, and  
is probably the only Western Artist

who has achieved much reputation as a specialist. I refer to Mr Meeker, whose specialty is a charming rendering of Southern Swamp scenes.

There is a very good article concerning him, with an engraving of one of his pictures in a book lately published "Appletons American Painters" by J. W. Shelton. I send a leaf from Harper's Magazine in which there is also a little sketch.

The criticism in the article about the 'tone' of his pictures is summarized - Tone is his fort.

We may give foreign artists

the credit of superiority in figure & genre pictures. but the few American landscapes, individual & independent in style, it seems to me are surpassed by no one.

What Richard & De Haas have done for marine art, Gifford for still water. Bellows for New England scenes. Constance for the mountains of Virginia. Meeker has accomplished for Southern Swamps. His dreamy atmospheric effects are most fascinating, and I am sure would help to make an interesting variety in your collection.

My husband is

perhaps not unknown to you. He  
preceded Mr Carl Schurz in the  
Senate (from N.Y.) . I write  
merely as a great admirer of Mr  
Peekers works, knowing at the  
same time his want of business  
capacity. My husband missed  
by a little inattention, obtaining  
a picture ordered by you, Rickards  
"vasty deep". The little history of  
this picture given us by the picture  
dealer suggested to me the idea  
of calling your attention to Mr  
Peeker.

I send you some photographs which  
he happened to have at hand.  
I am sorry that they do not  
represent more variety. Other

1696

favorite scenes have a misty effect without a distinct foreground, others swamps in woods without so much expanse of water as is represented in the photographs. Other sketches are taken in spring time when the luxuriance of foliage is heightened by the wealth of flowering vines and plants. He has painted these scenes in every variety, and I would <sup>that</sup> every one who possesses one of his pictures thinks he has the best one painter ever painted.

I also send you by express a small picture of our own, for the sake of giving you an idea of his coloring. This you will be kind enough to return at my expense, <sup>keeping it a few weeks if you like</sup>.

Mr. Meeker is quite ambitious

to be represented in your gallery, and  
says if you would give him an order  
for a picture a third larger than the  
one I send (200 or 300), he will  
agree to keep the picture if you are  
not satisfied. or would continue to  
submit studies until you <sup>are</sup> quite  
satisfied. Or, if you would give  
him an order for a large picture,  
he would go South this winter for the  
sake of making studies in special  
reference to your picture.

I would not take the responsibility  
of these suggestions, but I <sup>do</sup> not feel so  
sure that you would be gratified with the  
purchase, and that the Country would  
be honored by another name in the bright  
list of American landscape painters, bright  
as ~~now~~ <sup>now</sup> in the East through your  
generous & liberal

Dear Sir.  
Yours with great respect  
Mary F. Henderson <sup>Mrs J. B. H.</sup>

That he should be able to take this subject, so forbidding in nature to most eyes, and idealize it into a "thing of beauty," proves, beyond question, the genuineness of his artistic power. A few strongly and beautifully finished trees, with characteristic pendant moss, in the foreground; a sweep of less and less strongly defined trees, graded down in perspective; a mist that deepens in the distance, and yet which appears to fill the whole space up to the very foreground; clouds that grade off into smaller and still smaller forms, and less and less pronounced tints, so as to constitute a no less marked perspective above than below; finally, the play of sunlight on the clouds, and through the foliage, and in the mist,—all these are combined with such delicacy and skill as to produce, in most cases, a picture which is simply charming. We have often thought of the pictures of this artist as representing the world in the fresh gray tints of primeval morning. It is a world enveloped in mists, but these mists are penetrated and illumined by the rays of the sun, as the rays of the spirit pierce through and set aglow the mists of time.

Did space permit, we would gladly mention other and highly meritorious views, such as those by Mr. George L. Brown, Mr. J. W. Casilear, and Mr. Herbert McCord. As it is, we must for a moment turn to the less congenial part of our task, and call to mind that one or two trivialities, like Mr. George L. Smillie's "Coming Events Cast Their Shadows Before," have been admitted, and that still a few others, by more or less noted artists, exhibit serious faults. We have in mind especially Mr. George Inness's "Valley of the Saco." While this picture possesses many fine qualities, it nevertheless lacks delicacy in the gradating of colors. There is pronounced dissonance in it; and it is the business of the artist to reduce the harsh tones to subordination,—to compel even dissonance itself to soften and bend into conformity with the ideal unison of the whole. A work of art must be an indivisible, harmonious *unit*, in order to be a work of art at all.

We can only refer very briefly to a number of highly meritorious pieces representing domestic animals. The "Stable in Normandy," by Mr. W. J. Boogaard, and "The Sheepfold," by Mr. C. Van Leemputten, are admirable specimens of this class of pictures. Again, Mr. Emile Van Marke's "Cattle on Coast of Normandy" is a fine, powerful piece of realistic painting, while in the

cattle-and-landscape work of Mr. William Hart there is revealed an exquisitely delicate feeling for nature, together with a rare power and grace in idealizing its forms. Mr. James Hart's "Before the Storm" is also a masterly production, combining in perfect unity many features of great excellence.

But we must devote our remaining space to those pictures of the collection of which exclusively human interests constitute the subjects. Among these, two of the most striking are "The Commerce of Nations Paying Homage to Liberty" and "Notre Dame de Paris," both by Mr. Edward A. Moran. The first of these, after all that may be said of the brilliancy of its coloring and of the skill of the artist in working out the design, is nevertheless, at most, an allegory, — a vague symbol of an abstract idea, — an idea, the representation of which can scarcely be said to be within the province of art. Against "Notre Dame de Paris," on the contrary, this objection cannot be properly urged. The moon, hidden behind the cathedral towers, but made manifest by the light which shines out from behind them, suggests the order and regularity of the physical world, while the massive pile of the cathedral itself, with the soft lights gleaming from its interior, reminds us of the abiding substantiality of the spiritual world, with its inner radiance. The mixed multitude on the bridge, busied with their festivities, would seem, at first view, to present a violent contradiction to the elements we have just mentioned; but a moment's reflection suffices to recall the fact that in the greater part of the Old World, almost to the present day, the only occasion on which the non-titled individual has ever been able to assert his own independence and equality with all others has been precisely on these festive, make-believe occasions. This part of our picture, then, does not represent social chaos, but rather it portrays the wholesome, jovial aspiration of the individual after the freedom which of right belongs to him, and which, when attained, will be found to constitute that very inner mystic radiance of the spirit which brings him into complete harmony with both the spiritual and the physical worlds in their highest significance. We may add that it is the possession of this highest freedom on the part of the individual which insures the perfect blending of his loftiest aspirations with his best knowledge. Only then can external restraints be removed with safety, even to the individual himself; for it is only then that

1696

phase of nature; so that one goes away from a given picture with, not merely a vague feeling of satisfaction, but also with a new key to some of the lessons which nature has to teach. Take, for example, Mr. S. R. Gifford's "Coming Storm." The artist shows us in the foreground a sheet of water, still placid, indeed, but reflecting in its depth something of the darkness of the cloud that seems drifting to the front. The edge of the land is still glowing in the light of the not yet wholly obscured sun. A heavy mist sweeps down from the advancing cloud, and both fills and obscures the distance. It is not an "angry" sky. We see from the still visible and gleaming edge of the cloud that its upper surface is bathed in "smiling light." Nature, indeed, knows neither anger nor smiles. Whether in nature or in human life, the same cloud that appears dark and portentous when beheld from below, would, if seen from above, be seen blazing with light. The storm is but the momentary acceleration of the perpetual change which

neath the trees. The white race, the possessors alike of trained reason, that compass which guides through all seas, and of complete spiritual consciousness, that lighted lamp which illumines all worlds,—these, the heralds of that perpetual change which belongs to eternal youth and vigor, these set foot upon the new world, and at once find themselves masters of the free, open way from sea to sea, while the dusky man of the forest at once falls into shadow,—a shadow that must steadily deepen for him, until all his kind are lost in final night. On the whole, we have here a picture in which the artist has shown great power. It is a fine specimen of what might properly be called historical landscape painting.

Different from these, and different from all others, is the phase of nature presented us in the characteristic pictures of Mr. J. R. Meeker. He appears to have been the first to discern, as he has certainly been the only one to successfully represent on canvas, the artistic possibilities of the swamps of our Southern States.



"BROOK IN THE WOODS."—[WORTHINGTON WHITTREDGE.]

gance and refinement rather than dash or originality; and somewhat the same observations would apply to the tender landscapes of James A. Suydam. In such dreamy, pleasant, but not very vigorous paintings as that of his "Valley of the Pemigewasset," Samuel L. Gerry has also attracted favorable attention.

The work of a genuine poet is apparent in the canvases of R. W. Hubbard. Repose and pensive harmoniousness of treatment characterize his simple and winsome if not stirring transcripts of the more familiar phases of our scenery. They are idyls in color. What Hubbard

has done for New England landscape, J. R. Meeker, of St. Louis, has attempted for the "lakes of the Atchafalaya, fragrant and thickly embowered with blossoming hedges of roses," and the live-oaks spreading their vast arms, like groined arches of Gothic cathedrals, festooned with the mystically trailing folds of the Spanish moss, along the lagoons of the Southwest, where the sequestered shores are haunted by the pelican and the gayly colored crane, and the groves are melodious with the rapturous lyrics of the mockingbird, the improvisatore of the woods. If not always successful in the tone of his



LANDSCAPE COMPOSITION.—[R. W. HUBBARD.]

pictures, it may be conceded that Mr. Meeker has approached his subject with a reverent and poetic spirit, and has often rendered these scenes with much feeling and truth.

Still another aspect of our scenery has been reproduced with fidelity by W. T. Richards, of Philadelphia. We refer to the long reaches of silvery shore and the sand-dunes which are characteristic of many parts of our Atlantic coast. He has often painted woodland scenes with great patience, but, as it seems to us, with too much detail, and with greens which are open to a charge of being crude and violent. But in his beach effects Mr. Richards maintains an important posi-

tion, and if slightly mannered, has yet developed a style of subject and treatment which very effectively represents certain characteristic features of our solemn coasts. Some of his water-color paintings have scarcely been surpassed, as, for example, the noble representations of the bleak, snow-like, cedar-tufted dunes along the Jersey shore.

The extraordinary variety of the effects of American landscape is again shown by the gorgeousness of our autumnal foliage. It has been objected by some that it is too vivid for art purposes. We consider this a matter of individual taste. There is nothing more absurd or vain in trying to render certain effects of sunset, or of

Slaughter,

1697

do. st.

Lynchburg, Va

Nov 22. 1879,

Nov 24/79,

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To change a photo  
of Gorday.

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✓

Recd & Atek J.  
Nov. 24.

1697

Lynchburg Va.  
Nov 2<sup>nd</sup> 1879

Mr Macleod  
Dear Sir

The Charlotte Gandy  
Enclosed is the one you sent  
me through Mrs Pickley.

I do not like it as well as two  
I selected at the Gallery myself  
both of which were not quite  
so dark.

The face being toned of a  
paler shade, gave a greater  
look of pathos to the expression

A look of pallor, that was more  
touching. This appears harsher.

Comparing them I found  
my opinion justified by the  
facts - so ask you to take  
the trouble to select another  
for me.

I do not like a light  
picture either - but I think  
on comparing half a dozen  
prints you will see the  
difference I mention & will  
be able to send me one that  
will give me more pleasure  
I would not trouble you  
but having given the others away  
want to keep one myself  
that is entirely satisfactory -

(as far as a photo. can be  
of such an exquisite picture)

Please address me here  
& greatly oblige  
Yrs very &c  
W. H. Slaughter

Rossiter

1698.

M<sup>rs</sup> J. R.

135 West 42<sup>d</sup> St.

New York.

Nov 25/79

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Asks the condition of  
a painting "Jews in  
Captivity".

---

✓

Recd. & Ackd  
Nov. 25.

Will W. H. Cleo<sup>d</sup>, please  
inform M<sup>rs</sup> Hollister, of the  
condition of the painting  
"Irons in Captivity" when  
sent from your gallery in  
March 1872, whether, <sup>frame</sup>,  
& stretched were included  
in bill of lading, also?

Again, were the two  
paintings of South & Marin  
in your possession at that  
time, if so, what their  
condition? In replying

To the above questions at  
W<sup>l</sup>l<sup>l</sup> Clark's earliest  
convenience, will greatly  
help by addressing to

W<sup>l</sup>l<sup>l</sup> Clark  
Postmaster

135 West 41<sup>st</sup> St  
New York City

Henry Mo<sup>rs</sup>.

1699

Dec 1. 1879,

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Order for the old  
picture & Pedestal for  
Vase left here.

---

2

COBCOCK'S GALLERY OF ART,  
WASHINGTON, D. C.

1699

Mrs. Henry expects to  
Mr. Mc Dowd will <sup>be</sup> please send  
by bears - the old picture & the  
Walnut pedestal - belonging to

Prof. Henry's Rose - in the  
Rose will be cable'd for the  
few days

Tupper J. B. T. 1700  
Washington  
Nov 3. 1879

A. A.  
Nov 6/79,

---

With regard to the  
sale of engravings. the  
property of Dr. Van  
Marter. of Florence Italy.

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Count on Nov 12/80

✓

Corcoran Art Gallery  
wishing to make a  
purchase of this kind,  
and if desired I  
will obtain a full  
description of this  
Collection & have its  
authenticity guaranteed  
by the U. S. Consul at  
Florence or any com-  
petent Art Critic in  
Florence whom you may  
desire, pass upon its  
merits.

Very Respectfully  
J. B. J. Tupper.

1700

7

as  
AM 75  
Com on art '80  
19 Jan '80

Treas. Department.  
Washington D.C.  
Nov 3<sup>rd</sup> 1879.  
*Nov*

Board of Trustees,  
Corcoran Art Gallery,  
Washington D.C.

Gentlemen;

In the Sept. number  
of Scribner's Magazine  
there is a notice under  
the title of "A word to  
American Collectors"  
of the Pope Gregory xvi  
Collection of engravings  
owned by Dr. Van Marter  
of Florence, Italy.

It is the only such Coll. Washington his father extant & its rarity here residence & makes it far an Art Collection invaluable.

I am authorized by Dr. Van Marlis to enter into negotiations for the sale of this Collection to the Le Corcoran Art Gallery if you wish to secure it.

Several parties in Boston & New York are endeavoring to get it in their Cities.

Dr. Van Marlis is thinking of making

Washington his residence & would prefer to dispose of the Collection to your Gallery.

The Engravings are in large volumes in expensive binding.

All who have seen the Collection agree that its merits are beyond praise.

Please inform me whether there is any likelihood of the